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MR. PAUL GROEBER.



expectations of his confreres in the trade.

The executive powers of the National Wall-Paper Co. elected Mr. Groeber to design the entire exhibit. He went personally to Chicago and superintended its construction. The result is that the exhibit is ahead of anything of a similar nature ever attempted, and places the industrial art products of our wall-paper manufacturers on that high plane of artistic merit, to which they belong.

Mr. Groeber is a gentleman of great artistic ability and is recognized in the trade as second to none as a wall-paper designer. He was the principal designer for Messrs. Frederick Beck & Co.'s for a period of ten years, and two years ago left that firm to go into the business of manufacturing himself, and is associated with Mr. Hugo Bartholomae and Mr. Frederick A. Yard, of the firm of H. Bartholomae & Co.

Mr. Groeber's portrait is presented herewith. It was with some difficulty that he allowed our persuasions to overcome his native modesty of character to permit us to make mention of his personality in connection with his labors at Chicago and his worth as an artist. His work is characterized by great originality of conception, the qualities of imagination and sentiment existing in a marked degree. He is a man of untiring energy, which, in conjunction with his high artistic ability, rendered him the most fitting member of the National Wall-Paper Company to carry out its most important undertaking in Chicago.

In this great work he has exhibited his full powers as a decorator, displaying absolute command over all the resources of art. He has brought to a focus the various decorative rays of industrial art, showing in wall and ceiling decoration, carpets, drapery stuffs and other materials a harmony of effect that greatly heightens the splendor and repose of the entire composition. Mr. Groeber's artistic work is strong and vigorous in conception, and in execution appropriate and beautiful. He is continually devising new departures in wall-paper, and his fine panel decoration adorning the walls of Messrs. H. Bartholomae & Co.'s exhibit, proves the splendid results possible to artistic skill allied to organized manufacture. The work Mr. Groeber is doing in harmonizing the manufacture of carpets and draperies with wall-paper is a revelation to many. A visitor to the firm's warerooms in New York will see not only in the wall-paper designs, but in carpets, draperies and the decorations of a room in general evidence of perfect harmony, and a glance into an apartment so decorated will be sufficient to convey the impression that it is indeed a "house beautiful," which, in the older days, could only have been produced at the command of a king or pontiff, but which to-day

springs into being more easily and effectively at the bidding of the commerce of the world.

By reason of his untiring devotion to business and his unquestioned ability as a decorator, he is the coming man in American wall-paper business, and his work will certainly raise the prestige of the wall-paper industry.

The wall-paper trade will do well to examine very closely the new line of goods manufactured by H. Bartholomae & Co., the designs of which have been made by Mr. Groeber. Their new line will be filled with gems of decorative art, that, when applied to the decoration of the everyday house, will give its inmates a wider appreciation of the possibilities of wall-paper, and will bear witness to the success which has attended the modern union of the artist and the artisan.

Because a decoration is nowadays ready made, because art decorators are now chiefly employed in factories, that is no proof that the individual skill of the artist who invents the original decoration is not as great as that of the artist of traditional fame, whose work, although the finest of their kind and age, is now obsolete. If we are not as a people, as artistic as the

Athenians of Pericles, or the Italians of the Renaissance, it is not because we lack artistic leaders. We happily possess men of artistic fibre, who are keenly sensible to the sublime beauty that resides in color, proportion and harmony, and who have the power of giving expression of such sensibility in modern decorative materials, such as wall covering, furniture, tapestries, woodcarving, art metal work, stained glass, etc., which are as fine in conception, as harmonious in form, and as rich in coloring as any similar materials that have ever been produced by the most artistic people.

UPHOLSTERY NOTES.

A TASTEFUL way of hanging short curtains for chamber or cottage windows is to place the rod with the brackets on the inside member of casing, so the ornamented ends will show on the face of casing. Shirr them at top and put the rings close together, and have them to open and close with the traverse cord and pulleys in the same manner as portières. The pulleys are made with rings to slip over the rod, and can be had of any house doing an upholstery business. The cord must match the color of the curtains, and the tassels of lead covered and netted over with cord of color to harmonize with the curtains. Brass tassels are apt to break the glass

by careless handling. These are to hang straight up and down or looped back.

LACE CURTAINS that are to hang under long curtains or lambrequins should be arranged so they can be easily removed without taking down the other work. The practice of attaching them to the same rings that support the other drapery when poles are used, is a bad one, as it brings them all too close together to allow either to drape well. The best method is to turn a hem at the top to receive a rod which is supported by hooks or brackets on the casing. See that in hanging they do not show over the other work. The laces will shirr nicely on the rod, and always hang well. They can thus be quickly taken down, and there are no hooks or rings to rip off when laundered. Use a brass or hard-wood rod, as iron will be apt to rust.

FOUR fast trains to Detroit every day by the New York Central.



MR. PAUL GROEBER.